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DECORATIVE SEATS.

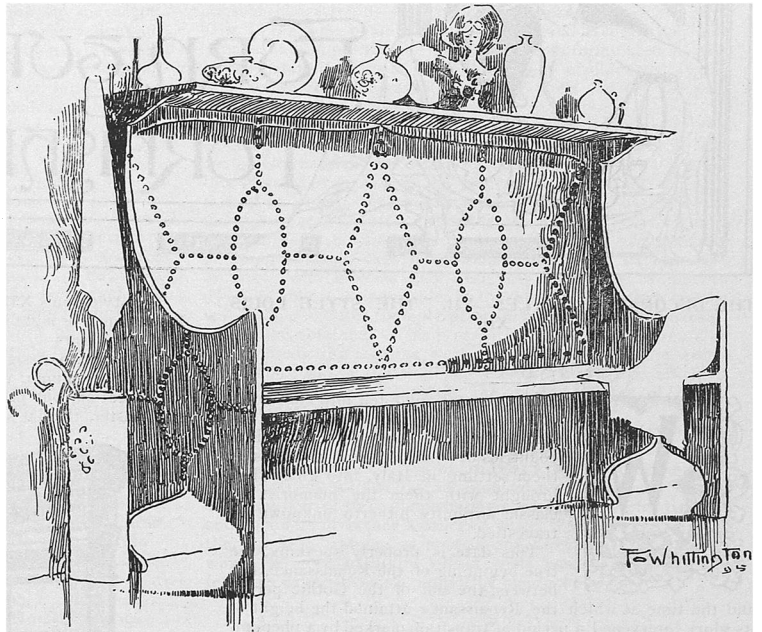
By F. O. WHITTINGTON.

WHAT is more essential and important to the hall in the country house or cottage, or the city house that perchance has a proportionately large hall, than the hall seat? Like the Roman "salve," the hall seat should suggest welcome and hospitality.

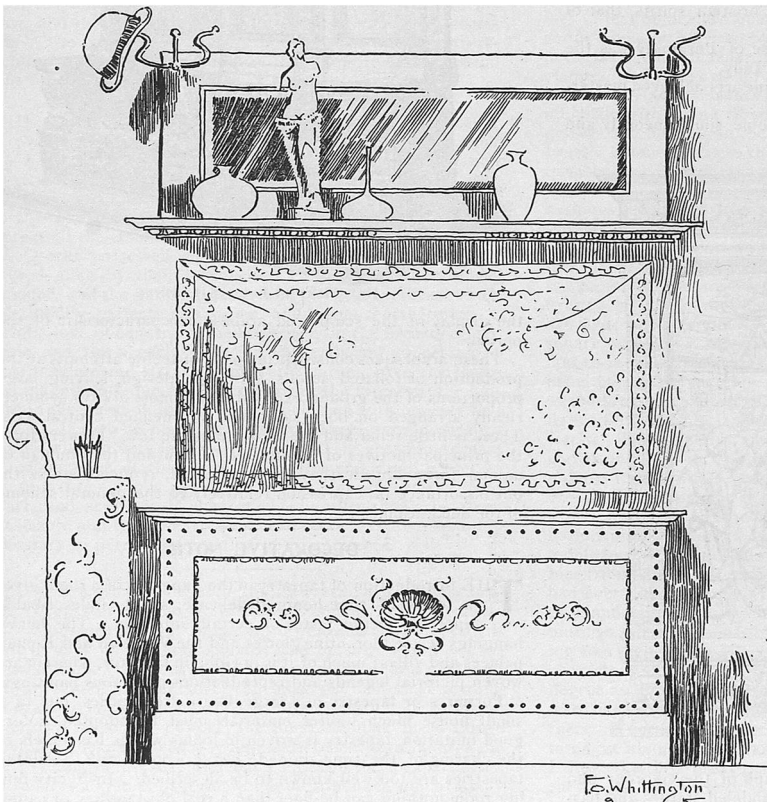
Design No. 1 is a unique and simple seat, somewhat in the Colonial style, of oak, studded with wrought iron nails, as indicated in the design.

Design No. 2 is a simple and attractive scheme. The seat proper is a chest made of oak, studded with wrought iron nails and center panel carved. Above the chest is a mirror with shelf, entirely independent of chest, which should be about 4 ft. 6 in. from floor. As suggested in design, a rug should be at the back to keep the wall from soiling, and also adds to it in an artistic way.

Design No 3 is a scheme for decorating the bay window. Almost all modern homes possess the bay window, either in the dining room or sitting-room. This design is especially fitting for a dining-room, but can be easily



DESIGN NO. 1. COLONIAL SEAT IN OAK.



DESIGN NO. 2. HALL CHEST WITH MIRROR AND SHELF.

adapted for a sitting-room or library. At the top of the bay is a shelf, above which is a simple grille of wooden spindles. The valance under shelf is of one piece, draped as suggested in the design. Between the two windows is wainscoting, with shelf. This wainscoting is studded with wrought iron nails.

With the seat around the bay this makes one of the cosiest nooks that could be possible to make in the dining-room, without mentioning the comfort one derives from it.

A small tea table would add greatly to its appearance and make it complete.

DECORATIVE NOTE.

WHILE we may often decry the wholesale vulgarisation of art in the products of the manufacturers of cheap furniture we must not forget that there are others who honestly strive for the elevation of art. The reward of their labor is ours also; for we have shared in its results. They have lifted the manufacture of furniture from the mere level of barter; it has become educational; they have looked beyond the present hour for compensation; they have built for the future, for the betterment of their fellows. Their perseverance, their sacrifice, their devotion to an ideal, has made their labor an art; it is the romance of trade.

INTERIOR DECORATION AS A PROFESSION FOR WOMEN.

BY CANDACE WHEELER.

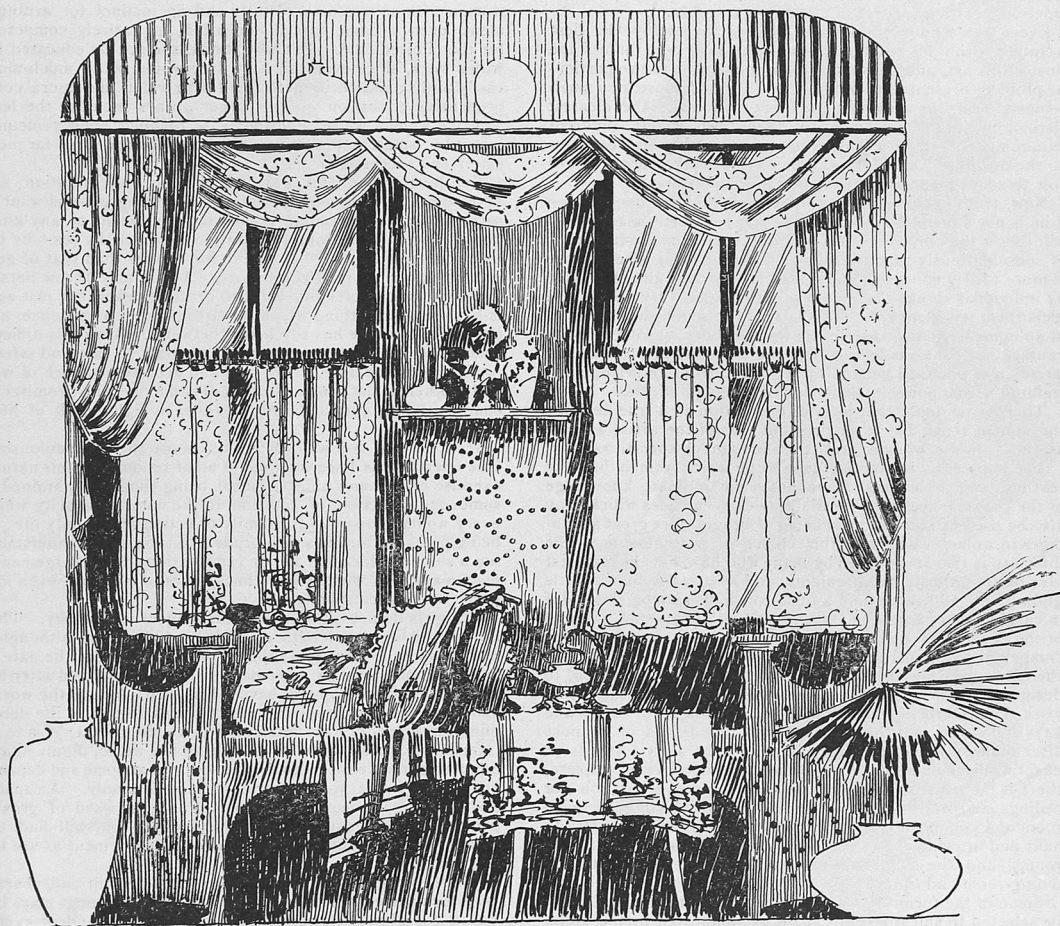


POSSIBLY there is no profession that, at first thought, seems so natural and appropriate a one for women as that of interior decoration; but perhaps the very appropriateness of it to a woman's usual capacity may be misleading and mischievous, since it is very likely to prevent the serious and comprehensive study without which no profession can be worthily followed or its practice genuinely respected.

Interior decoration, at its best, certainly demands very varied and exact knowledge. A man or woman may paint pic-

gaining entire approval from art lovers, even where the author of it has the gifts or genius of the artist without the wider education demanded by other professions. But the decorative artist must have the artistic gift or ability in all its phases; must understand form, and be able both to draw and model it; he must have what is called the *color sense* very highly developed, and, in addition to these gifts and their attendant knowledge, he must have an exhaustive familiarity with the literature of the art, and a knowledge of its practice extending back through all the varied styles of centuries and periods and generations.

I am often asked the question, "Is decoration a good field or profession for women?" and I can readily answer, "Certainly it is! if women will educate themselves for it." But what would you think of a painter who proposed to paint a picture without preliminary training, not only in drawing and perspective, but in methods and mediums? And yet he could do this far more easily, because his work is individual and independent, than the decorator can make a good interior with-



F. Whittington

DESIGN NO. 3. SCHEME FOR DECORATING A BAY WINDOW.

tures or model statues which deal with the emotions of nature or the vicissitudes of life, and the work may be absolutely complete as a picture or statue, appealing to human feeling and

out wide knowledge of well-directed study. And this is because the work of the latter must supplement and follow, must in fact be a part of that of the educated architect.